

**"FATHER'S BUSY in the CELLAR
MAKING CYPRESS FURNITURE"**

CYPRESS

"THE WOOD ETERNAL"

FOR

"HOME-GROWN"

FURNITURE

For AMATEUR CRAFTSMEN

CYPRESS

POPULAR LIBRARY

VOL. 38

**FULL DETAIL SKETCHES
FOR 7 ARTISTIC PIECES:
HOW TO DO THE WORK
YOURSELF - AT HOME**

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Cypress Furniture

SEVEN

SPECIAL

ORIGINAL

DESIGNS



Artistic and Authoritative
Guidance for

Home Craftsmen

with complete

SPECIFICATIONS

and

DETAIL SKETCHES

(on large sheet attached)

Also Including Art Supplement

WITH THE COMPLIMENTS OF

Southern CYPRESS Mfrs.
Assn., New Orleans, La. and
Jacksonville, Florida

Fifth Edition, November, 1920.

CYPRESS THE WOOD
THAT LASTS

“Oh, you mustn't go
down cellar, Mamma”

“Father's down there
making Cypress Fur-
niture — it's going to
be a grand surprise for
you — so you mustn't
know about it!”

*These are the days of
wise thrift as well as
the days of sentiment.*

*“Furniture that you
have made yourself you
love as well as use.”*

CYPRESS IS “EASY ON
EDGED TOOLS”

THE FAVORITE IN MANUAL TRAINING
SCHOOLS



(See Facing Page)

CYPRESS INVEST - DON'T SPECULATE. USE

AS CONFIRMATORY

of our modest (but apparently well-founded) claims regarding the distinction and artistic desirability of Cypress, finished "Sugi," we append a quotation from an uncommonly interesting and valuable article, which appeared in the "House Beautiful" for June, 1914, written by Mr. John E. Rhodes, N. L. M. A. lecturer in the Yale University Forestry School. We do not need to add any comment.

"A tendency has lately been noted toward the increased use of softer woods for interior trim in residences, and even in larger structures, and increasing quantities of Cypress, Douglas fir, California redwood, yellow pine and the 'old reliable' white pine, are constantly being thus employed. The superb effects which can be obtained by different treatments of these woods are a revelation to most people. Probably one of the most signal as well as permanent additions to interior embellishment ever developed in this country is what is known as the "sugi" treatment applied to Cypress, which, by

CYPRESS SPECIFY IT— INSIST ON IT

its peculiar traits, stands alone in offering certain success to the sugi enthusiast, who so often is his own, or her own, devoted home craftsman. (Prof. Rhodes is right.)

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SPECIAL ATTENTION is directed to the Special Art Supplement—The Cypress Door of Santa Sabina, Rome. **The Oldest Representation of the Crucifixion Known to Scholars.** Carved in the Wood Eternal in the 5th Century and still in daily use. (Does Cypress Last?)

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A LETTER from PRINCETON

About the CYPRESS Doors of Santa Sabina:

Messrs. CROSBY-CHICAGO,
Advertising Agency, Chicago, Illinois.

Gentlemen —

Replying to your favor of March 29 regarding the doors of Santa Sabina. I beg to state that of course there exist photographs of doors and of church; but I am myself not in possession of any. If you had plenty of time to send for them, either Anderson of Rome or Alinari of Florence could supply you.

If I were you I think, however, that I should send a representative to the Art Institute or to the University of Chicago's Library of Art and Archæology, where such photographs are quite likely to be on hand.

As to your data you might safeguard yourself with some of the following authorities, any or all of which should be readily accessible in the libraries of Chicago:

Baedeker's: "Central Italy."

Ed. of 1897. p. 263.

Venturi: "Storia dele' Arte Italiana."

1901. Vol. 1. Illustrations, pp. 333 et seq.

Statement of use of Cypress wood. p. 476.

Lowrie: "Monuments of the Early Church."

Pub. by Macmillan, 1901. Description and illustration, pp. 270 et seq.

Kraus: "Geschichte der Christlichen Kunst."

1896. Vol. 1, pp. 494 et seq. Statement as to material, p. 496.

Opinions vary as to the dates of the doors, but the might of opinion puts them as early as the 5th or 6th century, A. D.

I shall be interested to see how successfully you apply the results of archæological research to the purposes of modern commercial demands. If I am not mistaken this appears to be the first time the attempt has been made to bring the two into harmony.

Very truly yours,

(Signed) HOMER EATON KEYES.

Princeton, N. J., April 20.

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Cypress Furniture

A New Idea That's Good
A Good Idea That's New

Cypress is not listed among the forest species classed as "furniture woods." That category is conventionally (and commercially) restricted to the hardwoods known as "cabinet woods," such as mahogany, red gum, oak, walnut, maple, birch, etc., for fine and medium grade goods and ash and the like for cheaper grades.

Cypress, on account of its wonderful weathering qualities and its freedom from decay tendencies where in contact with soil, has long been the standard material for garden furniture, as it outwears the toughest hickory in such uses. By the same token it reigns supreme as greenhouse material. (Ask the largest and most successful manufacturers.)

After the above degree of candor we have special satisfaction in interpolating at this point a singularly interesting and convincing bit of evidence that the "Sugi"



Specimen of the

CYPRESS "SUG" FINISH

Selected by

BALDWIN PIANO CO. of CINCINNATI

for the erection of their

ARTISTIC BOOTH at the ANGLO-AMERICAN EXPOSITION

opening in

LONDON ENGLAND MAY 1st 1914.



Photograph of Card (wire hanger and all) used on sample of Cypress in Expositions held in Chicago and Cincinnati early in 1914.

(Courtesy of Mr. J. W. Darling, from whose mills came the beautiful examples of "curly" Cypress purchased by the Baldwin Piano Company.)

"BUILD BUT ONCE" — USE CYPRESS

finish (which Mr. John S. Bradstreet introduced from Japan and asserted is fully practical only on Cypress) is already to be credited with having exalted Cypress to the honor of housing the wonders of one of the world's finest pianos.

On the opposite page we will ask you to notice a photograph of a cardboard sign that hung on a superb panel of Sugi Cypress in an exposition held in Chicago and later in Cincinnati in the early part of 1914.

It tells its own story—and the rest of the story is that not only did the Baldwin Piano Company exhibit their finest product in a Sugi Cypress case, but also built of Sugi Cypress their entire booth at the London (England) exhibition. Previously the classic pianos have always been given mahogany or Circassian walnut (or perhaps selected red gum) cases. This is significant.

Now we will go back and discuss "every day" Cypress furniture.

Cypress, for outdoor and arbor furniture, enjoys favor even over stone and its crumbly imitations; there is more warmth and hospi-

CYPRESS STOPS PROPERTY
DEPRECIATION



Cypress Arm Chair Made at Home.

(See details on Plan Supplement.)

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THE WOOD CYPRESS THAT LASTS

tality about it. (Furthermore, it does not get its corners chipped off when upset on Halloween, which is distressing if you have embellished your grounds with costly marble pieces! Truly enough, you—or your young son—can whittle the edges while lost in day dreams; but that is an advantage; it stimulates worthy thinking. And you, or they, can carve initials and monograms and symbols on the seat or back of the treasured old Cypress bench, and that is another advantage; it enriches the moment by defining a token of present feeling and enriches the future by throwing a soft warm light upon shadowy points in sentimental memories. Long live the garden bench of wood—all whittled up!

(And live long it will if made, by wise men, of “the wood eternal.”)

Then, too, you know that Cypress is *easy to whittle*, notwithstanding its endurance. That is why it is so strongly in favor among teachers and students of manual training all over the country. In this volume you will find

Arthur R. Jones
Manual Training Department
John Milledge School
Augusta, Ga.

Southern Cypress Info Assoc.

Mr Geo. E. Watson .9/14/12

Dear Sir.

I received the pocket library books yesterday and am more than surprised and grateful for your kindness. I shall find much useful information and assistance from them.

I have worked among cypress for eight years and know that your statements are absolutely backed by experience. The books are good and concise and I thank you again for your kind interest.

Yours respectfully
Arthur Rodney Jones

**INVEST—DON'T
SPECULATE. USE CYPRESS**

one letter expressing this feeling—
one out of hundreds of similar
purport sent voluntarily to us.

But to get back to what we
first intended to write about and
have not even mentioned yet—
namely, CYPRESS FURNITURE
FOR INDOORS.

We may say at the start that,
in our judgment and that of other
well-meaning and not entirely
thoughtless people, the develop-
ment of a liking for home-crafts-
manship in this country is one of
the healthiest and most promising
tendencies of recent years. Vari-
ous publications supporting the
idea are popular. Many books re-
lating to it are sought and bought.
Manual training schools and de-
partments are increasing in num-
bers and efficiency. Handwork in
wood, and also in other media, is
coveted by the well-informed over
mechanical, or factory, production.

Individuality of touch is in it-
self recognized as a value, and in-
dividual mastery of fundamental
creative and synthetic principles is
the early reward of the impulse to
do something—to MAKE some-
thing—WELL. With basic con-

CYPRESS T H E W O O D E T E R N A L

structive "must be's" understood, there follows quick incentive to the individual artistic impulse—and then its development, by sheer personal enjoyment of it, to the point where one's own initiative may have latitude for expression without blemishing the result as an artistic unity.

The spirit of the ancient Craftsmen's Guild is not revived as such, but its stimulation of the aspiration to *do good work, with one's own hands*—to make things of usefulness in such manner that they shall be also things of beauty, and the splendid impetus toward personal pride of achievement,—these are indeed dividends, both spiritual and intellectual, on the investment in human faith made by William Morris. Benefactor of his kind was he—and it will be many generations before the tonic of his example and teachings shall lose its potency as a "health-pill" for the lesser of us, who learn, follow and profit by the impulse.

The physical properties of Cypress which standardize it for manual training work are the very qualities requisite for the greatest

"BUILD BUT ONCE"—USE CYPRESS

convenience and success of the home cabinet worker. Its smooth texture—non-resinous character—ease of cutting—interesting grain—unusually slight tendency to split when nailed—the excellent hold it affords both nails and screws—its distinctly antiseptic property due to the trace of "Cypressene," to which scientists attribute its great longevity—the *clean* impression the natural wood makes on the senses of touch, sight and smell—the readiness with which various finishes, either of stain, wax, oil or paint, adapt themselves to Cypress and *stay there*—all these traits (and we may have forgotten some points, at that) combine to render Cypress the prime choice for the amateur workman.

We wish you enjoyment in the making, and success in the outcome, and shall be glad to hear from every reader of this booklet. Perhaps our free house and bungalow and pergola and balcony plans (all being specially designed for us by eminent architects) may be serviceable when you decide to build or remodel. Perhaps you live

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INSIST ON IT**

on a farm, or hope to some day. Then our several volumes on farm subjects will be indispensable. They are yours upon request, without charge, as also is our best counsel as to the best use of all kinds of lumber—not only Cypress, but other species, each where best adapted for the given purpose. Yours very truly,
SOUTHERN CYPRESS MNFRS. ASS'N,
New Orleans, La.



Cypress Tabourette Made at Home.

(See details on Plan Supplement.)

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Cypress Furniture



"OH, HOW ARTISTIC, SIMPLE AND YET HOW DISTINGUISHED THIS IS — AND TO THINK THAT YOU MADE IT YOURSELF! YOU HAVE A NATURAL GIFT FOR CABINET WORK, HAVEN'T YOU?"

HE — "NOT EXACTLY THAT — ALL I HAD WAS THE NEW CYPRESS FURNITURE INSTRUCTION BOOK. IT IS YOU, MY DEAR, WHO HAVE THE 'GIFT'!"

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CYPRESS STOPS PROPERTY DEPRECIATION

SPECIAL NOTE

The following interesting and valuable article has nothing at all to do with anything else in this book, will not be of the least help to the home-craftsman in making his Cypress furniture, and does not even contain an allusion to Cypress itself.

Then why do we print it?

Because, while you want some Cypress furniture, for several very good and worthy reasons, you probably don't want all your furniture to be of "the wood eternal"; and the other kinds of furniture which you go out and *buy* from time to time will be *better bought* by reason of your having read this article.

It appeared in that great women's publication, THE *DELINEATOR*, in September, 1913, and is here reprinted by the courtesy of the Butterick Publishing Co., owners of the copyright.

We do not, of course, necessarily concur in all of the author's personal tastes—and you need not—but his general counsel is good

THE WOOD THAT LASTS CYPRESS

and valuable for exactly the reasons he himself gives.

We want not only to give you good lumber advice, but also to be helpful in any way we can. Then you will like us as well as our product—and that will help Cypress to just the extent that Cypress can be made to serve you *intelligently* as well as “eternally.”

Here is the article:

Self-Confidence Is Easy to Gain in the Selection of Furniture

By CHELSEA C. FRASER,
U. S. Inspector of Furniture.

Copyright by Butterick Pub. Co.

When a woman goes out to buy furniture, she needs something more than merely good taste in furniture design. She needs a fair understanding of the characteristics of the principal furniture woods, of the manufacturer's treatment of them, and of other points that will aid her in an intelligent selection of just what she wants.

Clerks, unfortunately, owing to

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SEND FOR
VOL. 26—
(SUGI BOOK)

SUGI & CYPRESS



A remarkably fine example of home cabinet work—of Cypress with Sugi finish. Designed and done by Mr. Theodore Hanson, of Scott's Bluff, Nebraska. Can you surpass it? Try. Sugi-ing is NOT "pyrography." No designing to do. No "tooling" to do.

"BUILD BUT ONCE"—USE CYPRESS

ignorance of manufacturing methods, and a carelessness in reading the manufacturer's descriptions of his goods, can not always be depended upon to tell exactly what this is and that is.

Really, there is nothing difficult in the matter, and a careful study of this article and the accompanying illustrations should enlighten any one sufficiently to make it possible for her thereafter to inspect any piece of modern furniture with a reasonable degree of self-assurance, entirely independent of the say-so of others.

The woods principally used in present-day furniture are Circassian walnut, mahogany, oak, bird's-eye maple, gum, and birch, valued in the order named. Circassian walnut seldom comes in solid wood, being usually in the nature of a thin veneer, glued to a core of much cheaper wood. Blue-gum wood (usually called red gum and sometimes known commercially as "satin walnut."—Ed.) bears a rather close resemblance to it, and is much utilized by some unscrupulous manufacturers for Circassian walnut,

CYPRESS SPECIFY IT— INSIST ON IT

the gum wood being sold as “solid walnut.”

The difference, however, is at once apparent on inspection, as the figure of the gum is not very much darker than the groundwork, while the walnut figure is quite dark—almost black in places—and its texture has the true cast of the walnut family. (See editorial foot note.)

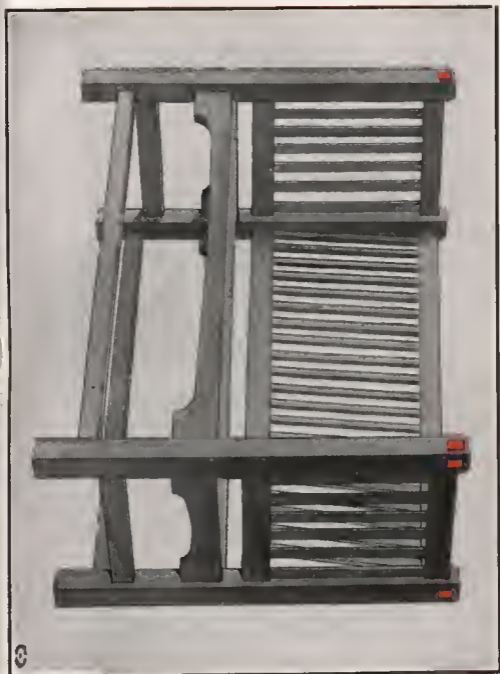
Veneer and Solid Stock

**IT IS ALWAYS PREFER-
ABLE TO HAVE SOLID**

Note.—Since the date when this excellent article was written, early in 1913, red gum wood has made remarkable advances in popular favor for interior trim and high-class furniture and is now recognized as a standard cabinet wood of distinction. It no longer needs to masquerade under another name and is chosen by eminent architects for its own beauty. It also is now finished with darker effects and gum veneer panels show many markings equal to Circassian walnut. We have no personal interest in gum lumber, but feel that it is only fair, both to that beautiful wood and to our readers, to make this mention. Birch also is increasing in favor for the higher grades of furniture.—Editor.

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INVEST - DON'T
SPECULATE. USE **CYPRESS**



Cypress Settee Made at Home.

(See details on Plan Supplement.)

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WOOD OF BEAUTIFUL FIGURE THAN VENEERED STOCK, BECAUSE, WHILE THE LATTER SOMETIMES PERMITS OF GREATER SYMMETRY WHERE MATCHED, THERE IS ALWAYS A CHANCE OF THE GLUE LOSING ITS ADHESIVENESS AND CAUSING A BLISTERING, PEELING OR CHECKING OF THE VENEER.

AS BEAUTIFUL SOLID WOOD IS MUCH MORE VALUABLE THAN VENEERED STOCK, furniture possessing it, such as that made of mahogany or oak, comes much higher in price. This can be easily seen when one realizes that thirty sheets of veneer can be gotten from a board one inch thick.

Sometimes figured mahogany veneer is put upon plain mahogany cores, and oak is also thus treated. The salesman will tell you with truth that the piece of furniture you are looking at is "solid mahogany," or "solid oak," as the case may be. It is, in a sense, but he should be asked if it is veneered or in two pieces. One

"BUILD BUT ONCE" - USE CYPRESS

may verify this for oneself by looking at the end of one of the boards. If veneered, it will plainly show, for there will be a termination in the course of the grain of each section where they come together, making a distinct divisional line.

Mahogany is often imitated by birch which is stained a mahogany color. Usually such furniture is called "mahogany finish." Beware of that word *finish*; invariably it means, when annexed to the name of a furniture wood, that the article is made of a wood treated to look like the wood whose name is used. It is worth while to note that the natural colors of these woods, as they come from the lumber man, are rather thin and "pale" compared with the colors as they are known in the finished wood in the form of furniture. Especially mahogany is not at all the deep red which is always associated with the name "mahogany" in the shops. The natural wood has a pale pinkish or salmon color. The deep red comes from the stain or treatment.

Birch and mahogany grain is al-

**"FLAT-GRAIN"
CYPRESS
WITH SUGI FINISH**



Typical Piece of **FLAT GRAIN CYPRESS**
with Sugi Finish. Many prefer it to "Curly."

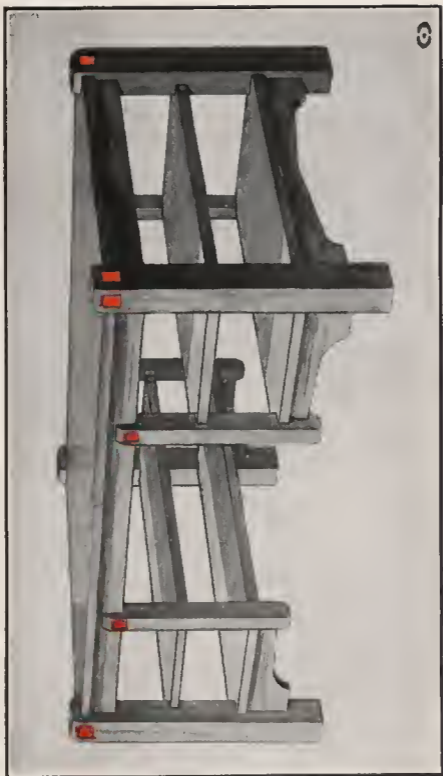
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together different, and one should be able to detect the one wood from the other even under a common color of stain, although then the task is more difficult.

Bird's-eye maple is a freak growth of maple, and so scarce that furniture made of it is always veneered by the large manufacturers. It is never imitated, such a task being too difficult to make it commercially profitable.

What is "quarter-sawed" oak? Perhaps in the whole category of furniture buying there is no phase of description so much used to-day and at the same time so little understood. Oak is one of the few woods which looks prettier when sawed on the "quarter," or directly across the grains or "annular rings," as they are correctly termed. This is because it is a peculiar characteristic of oak to show little bone-like rays—called "medullary rays"—radiating from the heart.

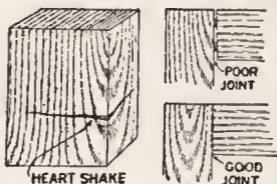
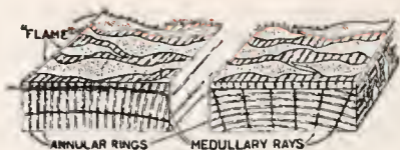
It is these which make the beautiful figures seen in quarter-sawed oak, for when the log is cut on the quarter they run quite parallel to the face of each board, causing



Cypress Library Table Made at Home.

(See details on Plan Supplement.)

**INVEST—DON'T
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great splashes of figure termed "flames." There is much more waste in cutting up a log in this manner than to saw it on the "bastard," the way done with most other woods; therefore, the additional cost of furniture containing it.

Sometimes plain woods, such as birch and elm, are stained and artificially grained to look like quarter-sawed oak. This is only done, however, upon the cheaper grades of furniture, is easily told by one who has studied oak grain,

CYPRESS STOPS PROPERTY DEPRECIATION

and is generally sold by the clerk as "quarter-sawed oak finish."

Some Common Defects

In the matter of wood defects, most of these, such as knots, checks, and holes filled with shellac, are quite visible to any one looking for them, when they exist. As a rule they do not weaken the structure of the article of furniture in which they appear, and are therefore objectionable only when they seriously mar the appearance.

In mahogany there is one wood defect, often occurring, which should have the closest scrutiny. This is the "heart-shake," a natural break across the grain that takes place when the tree is growing. One of the illustrations shows a good example of this kind of defect. It is usually visible in the shape of a dark brown or blackish irregular line intersecting the grain, and is most dangerous when found in the posts of chairs, tables, desks, bedsteads, chiffoniers, sideboards or other pieces of furniture designed to support weight, where it invariably makes

itself visible on at least two surfaces of the piece.

The writer has seen heavy solid mahogany chiffonier posts (evidencing a heart-shake of even less expanse than the one illustrated) break in two like a pipe-stem when given a very gentle tap on one end against the floor. Heart-shakes should be rejected, particularly when they occur in posts.

The Matter of Joining

After making sure that the wood is in good condition in the piece of furniture to be purchased, the buyer should look to the joints. Not only does an open joint look unsightly, but it is very weakening. Shoulder should come snugly against shoulder at all points; if not, no matter how good the glue that has been used, in time the adhesive will be likely to rack loose under the strain, which is placed entirely upon it.

Chairs, particularly, need close inspection for poor joinery. Every one knows how common squeaky and trembly chairs are at home. Loose joints, usually in the stretchers, cause this. If joints

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DEPRECIATION



Cypress Book Case Made at Home.
(See details on Plan Supplement.)

T H E W O O D T H A T L A S T S C Y P R E S S

seem to be poor, test them by twisting the stretcher; if round, in the hand; if flat, by holding with one hand and pushing the post away with the other.

When selecting any article of furniture containing drawers, care should be exercised to see that all drawers draw out and push back with entire freedom, sticking at no point. It must be remembered, however, that a frequent cause of drawers sticking lies in the fact that they are run on two guides, one at each side of the drawer. In the best work there is also a guide placed under the middle of the drawer. This will prevent the drawer from zigzagging when you try to push it in or pull it out by one handle. A little apparent over-looseness is preferable here, as in time they are sure to swell a little from dampness. The same thing may be said of doors, such as occur in china closets, book-cases, and the like. A play of about one-sixteenth inch is desirable.

The Door That Won't Shut

Doors, especially large ones, should be examined for warpage,

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and the locks in both doors and drawers tried with a key. Quite often, owing to an oversight on the part of factory trimmers who fit the drawers and doors and their parts, a door or drawer lock-bolt will not meet its socket in the adjoining framework, and if detected in the store where tools are at hand for such corrections, a great deal of trouble and vexation will be saved.

In buying a dining table with leaves, it is best to ask the salesman to put in all the leaves, that you may see that every one fits closely to its neighbor. All other articles of furniture coming in detachable parts, such as bookcases with loose shelves, etc., should be set up intact by the salesman.

Upholstery stuffing is perhaps the most difficult part of furniture to determine, as it can not readily be seen, and practically all forms of it look alike when well filled. Curled hair, the best and most expensive filling, has a spring to it when the covering material is compressed with the fingers which the cheaper kinds of filling entirely lack. Sometimes the hair

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is mixed with seaweed or moss. It is best to ask the salesman particularly about the filling, and whether the covering is genuine or imitation.

With this small acquaintance with the common defects and qualities of furniture, you can not go far wrong.

(End of Mr. Fraser's article.)

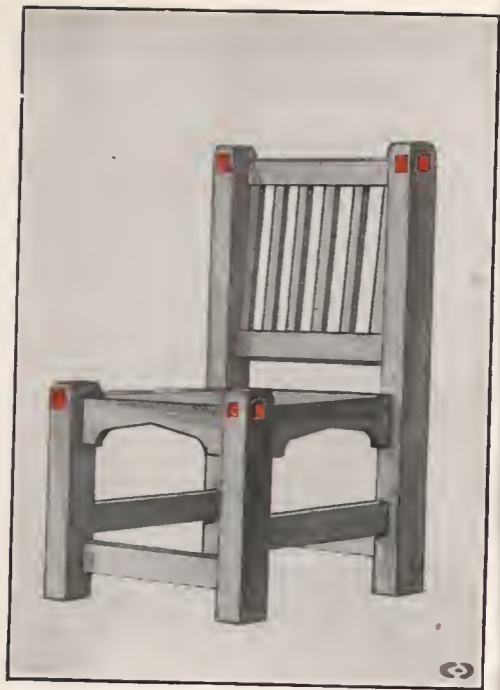
A Woodworker's Thoughts on Furniture

The following is a reprint of an amusing and by no means empty letter from a worker in a planing mill to the editor of the American Carpenter and Builder, a representative paper in its field.

The writer's thoughts are original and pointed, and are interestingly expressed, to say the least. His severity of judgment on "cheap" factory furniture is unfortunately justified by enough cases to emphasize again the value of knowledge of furniture *values* as well as types of design.

His picturesque mention of the

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Cypress Plain Chair Made at Home.
(See details on Plan Supplement.)

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sustained popularity of the Mission style is apropos of our own thought, and is in support of the character of pieces shown in this book, although he cites only a few of the reasons why this style of furniture is desirable! Another good reason is that it is easy to make, which, coupled with the fact that Cypress is an easy wood to work in, renders the amateur's task a satisfaction instead of a "chore."

At any rate, here is the letter for your entertainment and such benefit as may be derived from it:

"Lat. 40° 13" Long. 74° W.

*"To the Editor of the American
Carpenter and Builder:*

"As the reading element of the building business is always on the alert for thoughts of contemporary colleagues, I shall try my hand again.

"One familiar with the carpentry or wood-working business, now and then hears of Chippendale and other furniture of the class A type. A chair, buffet, or table of the Chippendale period

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causes some stir of activity. Of course, the design is the main issue in this particular style, but I desire to call your attention to the fact that the hand-made or old European furniture was and is made by cabinet makers who thoroughly understood and have mastered the art of shrinkage construction, *i. e.*, building furniture that will stand up under the usage of generations.

“Take the furniture of today, made by the carload in the upper middle West of our thriving country, the machine plays such a part in the make-up that some of the nature is omitted from a design well meant. The idea nowadays is to hurry up the job and get the money back. We rarely see a piece of durable modern furniture nowadays. The manner and method of construction has been brought to such a degree of rush, it's a wonder that some of it don't come apart before it is loaded on the cars. Take, for instance, the mahogany piece of furniture of today. It is veneered of paper thickness, and out-of-the-way parts are made of birch. While

BEST FOR "ALL OUT-DOORS" CYPRESS

some of the alleged antiques are veneered, there is a difference in the general appearance.

"Then there is the heating of houses nowadays that is destructive to furniture. There seems to be some dampness connected with the steam and hot water heat that pesters the glue until it lets go, and there you are for a repair job. The heat of the old time was nature's first experiment (wood fire, sunshine, etc.), that kept the old, hand-made furniture in good humor and on good terms with its owner, and stood up and made good.

"Speaking about antique furniture, nearly every attic and cellar on earth has an old walnut or mahogany sofa with shiny horse-hair seat covering, stored away or cast off. Now that antique furniture has become so universally popular, I am inclined to believe there will soon be a general rummage convention take place. Some of the Paris furniture (Apaches) manufacturers bore holes in modern furniture that look like worm holes, and then sell these for real antiques to the Americans. I was

CYPRESS STOPS PROPERTY
DEPRECIATION



*Cypress Easy Chair Made at Home.
Back cushion removed to show construction.*

(See details on Plan Supplement.)

**"BUILD BUT
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in France in 1893 and happened to be "in" on this European-American trick.

"The style of furniture of today seems to be Mission. This style is very good for a home, because when you tango or maxixe against it in the dark you won't break it.

. . . The furniture will stand the storm. Again, it is often stained green, and that's Irish ('God bless 'em'). If the manual training boys of today keep up the present rate of making Mission furniture, there will be so much furniture of this specics in the United States we will have to walk sidewise to get to church.

"The principal articles made by manual training boys, are chairs and stools. They mean to supply the sitting-down element with berths. At any rate we will not be obliged to stand, that's something.

"After doing a day's work in a planing mill, I feel a bit tired, so will say good night.

WM. C. JASBURY."

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Fish Troughs & Furniture

It is true that this is a Cypress furniture book—but why not include in it a good, straight-out testimonial as to the *enduring* quality (*and other virtues*) of Cypress for fish troughs? Especially when the testimony is an unequivocal statement by an official of the Bureau of Fisheries of the United States government.

Could there be a better authority on fish troughs and what to make them of?

And fish troughs ought to be a pretty good rot test. Wood that won't rot there won't rot where you put it, either.

Here is the letter :

Department of Commerce and Labor

BUREAU OF FISHERIES

Put-in-Bay, Ohio

November 11, 1914.

Southern Cypress Mfrs. Association,
New Orleans, La.

Gentlemen :

“Will say in regard to Cypress—we have used Cypress for tanks, troughs, etc., for the past fourteen

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**INVEST—DON'T
SPECULATE. USE CYPRESS**

years and it gives entire satisfaction. It should be thoroughly seasoned, after which it does not shrink or swell but very little." (Ed. Note—This is why Cypress is also the standard Boat material. Write for Vol. 19.) "Makes a very good finishing lumber and do not see why it would not be an excellent building material if a person can afford the price of it.

Respectfully yours,

S. W. Downing

Supt. of Station."

Another Gentleman in the U. S. Bureau of Fisheries adds the following pleasant words to his letter requesting some Cypress Bungalow Plans for his personal use :

"We use considerable Cypress for troughs for fish and find it superior in lasting qualities to any other wood."

NOTE—The last paragraph of Mr. Downing's letter illustrates how a superior expert knowledge

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CYPRESS SPECIFY IT— INSIST ON IT

in a special scientific direction may be accompanied by a lesser knowledge in another direction. (This is what makes successful specialists.) Mr. Downing knows very thoroughly the special merits of Cypress in his own work, but had never had occasion to learn that by the same qualities—including its "everlastingness"—it has earned the solidest kind of intelligent popularity **AS A BUILDING LUMBER** for every use to which it is adapted. Cypress is now the prime choice, almost everywhere in the United States, for all exterior work, from barn to mansion, and is rapidly acquiring artistic prestige for interior trim.

Mr. Downing's point as to price is more than matched by the query, "Can a home-builder afford **NOT** to use Cypress?"

Cypress usually sells at a somewhat higher price than inferior lumbers; so does wool bring a higher price than shoddy—but it wears so much longer, and is so much more serviceable all the time, that a "saving" on first cost soon becomes a very definite **loss**. "It is the **repair bills** that eat the holes in the home-owner's bank account." And it is the very best economy to stop that loss before it begins by using "the wood eternal" **at first**.

Besides, did you ever figure up what an inconsequential difference in the total cost of a house is represented in the actual raw lumber

THE WOOD THAT LASTS CYPRESS

cost as between good lumber and poor lumber? All other items remain the same, and labor, the largest item, remains the same—or is even less by reason of easier working in good, "well-behaved" lumber like Cypress. "The Wood Eternal" is worth, to you, a good deal more difference than the difference you pay. Ask those who know it how they learned it.

SPECIFICATIONS

by careful following of which the home-craftsman may make

Cypress Furniture

creditable both to himself and to Cypress, "the easy working wood."
Vol. 38, Cypress Pocket Library.

(Note—These specifications are written not only as a guide to the home-worker, but also to serve as part of a contract if the work is given to a cabinet-maker to execute.)

(1) All material used in this CYPRESS FURNITURE shall be of a grade free of knots or other defects which would impair

CYPRESS STOPS PROPERTY DEPRECIATION

the usefulness of the piece for the purpose intended; all cypress to be thoroughly dry and selected, so as to show desired grain and no material variation in color. The seats of chairs and settee and tops of table and taboret shall be CYPRESS selected for the beautiful figuring. The tops of tables, seats, etc., shall be selected as wide as possible, but where width of panel exceeds the width of pieces, the pieces shall be matched by reversing to make perfect figuring in all cases.

For furniture to be used indoors "sap" wood (the outer part of the log) need not be considered a defect. For garden or porch furniture "all-heart" wood should be specified, as it is the inner part of the log that best resists decay.

(2) All CYPRESS FURNITURE shall be prepared and constructed in strict accordance with the large scale and full size details, in respect to profiles and arrangement. All jointing of parts shall be accomplished with countersunk screws or finishing nails. All finished surfaces shall be perfectly straight and true and sand-

**BEST FOR "ALL
OUT-DOORS" CYPRESS**

papered with No. 00 sandpaper, with edges slightly deadened. No stain or dirt marks should be allowed.

(3) Care shall be taken in placing and transferring the furniture so that its delivery in perfect condition, without marring, scratching or other damage, will be insured.

(4) All CYPRESS FURNITURE for INTERIOR use shall be finished by the painter as follows: All necessary puttying of nail holes, cracks, etc., shall be done after the first coating, with putty of a color to match that of the finish. Scratches or other defects in the wood must be obliterated before first coat is applied. As CYPRESS is a close grain wood, it shall be stained with oil or water stain of a color selected from samples previously prepared and submitted for approval. Then apply one coat of pure gum shellac cut in alcohol. After the shellac, apply two coats of any standard make of what is known as "interior" varnish and then one coat of any standard make of what is

CYPRESS STOPS PROPERTY DEPRECIATION

known as "dull finish" varnish, allowing sufficient time between coats for varnish to thoroughly harden. All varnish shall be flowed on smooth and even, thoroughly covering all surfaces with each coat. Sandpaper lightly between coats. Finish coat shall be rubbed down with pulverized pumice stone and raw linseed oil, and then rubbed with rotten stone and water to obtain a dull smooth finish.

(5) In finishing Cypress furniture for GARDEN or PORCH use, follow paragraph 4, above, except OMIT third coat (of "dull finish") varnish, and OMIT all of the rubbing-down process described at end of paragraph 4.

(6) If the "Sugi" finish is desired for all or any part of any piece, the burning and brushing must be done before the cutting and joining. The waxing may be done after.

Vol. 26 of the Cypress Pocket Library should be secured for reference and full directions.

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Children's Furniture

may be made from the plans on the supplement herewith by simply cutting down the dimensions as desired.

A Buffet

may be easily made by adapting the designs for the Library Table and rearranging the proportions to suit your own taste.

A Piano Stool

can be made to grow out of the Tabourette by similar means.

AN IMPORTANT FACT:

A FEW WORDS EXPLAINING WHY "ALL-HEART" CYPRESS SHOULD BE SPECIFIED FOR NON-ROT USAGES.

All trees, in terms of lumber contents, consist of two parts, the "heart" material, or mature wood constituting the inner bulk of the trunk, and the series of rings (of solid wood—not bark) known as "sap," which vary in thickness from one inch to four inches, or thicker, and which are the newer growth, and which, in due course, will become an addition to the "heart" wood, and be, in turn, replaced by still newer "sap" growth beneath the bark of the expanding trunk.

The "heart-wood" of almost all trees is somewhat darker in color than the "sap-wood," and in most species is easily distinguishable.

"Sap" cypress, like the sap part of all other woods, is less solid and compact and therefore is not recommended for special endurance against decay. It has not yet enough of the singular essence known as "cypressene" to adequately protect it from decay germs, and in this respect is not conspicuously more enduring than the corresponding part of other trees. The "HEART-WOOD" OF THE CYPRESS is, however, thoroughly impregnated ("vaccinated," as it were), and it is the ALL-HEART WOOD OF CYPRESS that has made its historic fame as "the wood eternal."

It is obvious that for numerous uses the sap material is just as good as the heart, but for those uses where resistance to decay is a vital factor it is essential that "ALL-HEART" be specified. Best let your contractor or dealer know that you know this, when ordering.

"BUILD BUT ONCE" — USE CYPRESS

Whether planning a Bungalow, a Mansion, a Farm, a Sleeping-porch, or just a simple Fence—remember—"If you build of CYPRESS you build but once."

We want you to investigate the merits of CYPRESS for use in hundreds of ways and believe we can give you real help. We do not recommend Cypress for EVERY purpose—other woods are better for some uses. We recommend Cypress ONLY WHERE IT CAN PROVE ITSELF THE "ONE BEST WOOD" for the given case. Will you write our "ALL-ROUND HELPS" Department?

**Southern Cypress Mfrs.'
Assn., New Orleans, La. and
Jacksonville, Fla.**

*Insist on TRADE-MARKED CYPRESS from
your local dealer. If he hasn't it let us KNOW.*

PUBLIC NOTICE:

How you can be sure that CYPRESS is CYPRESS?

Of course you want Cypress, "the Wood Eternal," for all uses where it represents the highest utility and ECONOMY. But—how are you to know that what you get is Cypress? And, if it is Cypress, how can you tell that it is the genuine decay-defying

"TIDE-WATER" CYPRESS?

"TIDE WATER"
CYPRESS MANUFACTURED BY ASSOCIATION MILLS IS NOW



IDENTIFIED BY THIS TRADE-MARK

The one way for you to be sure that the Cypress you get was grown in a region near enough to the coast to possess the MAXIMUM of decay-resisting quality is to refuse all but genuine "TIDE-WATER" CYPRESS—and the only way to know that you're getting *Tide-water* Cypress is to insist (and keep on insisting) upon SEEING WITH YOUR OWN EYES the REGISTERED TRADE-MARK of the Southern Cypress Mfrs. Assn., stamped ineradicably in one or both ends of EVERY CYPRESS BOARD OR TIMBER, and on EVERY BUNDLE of "small sticks" such as flooring, siding, moulding and shingles. This is the mark to BUY BY—now that every piece of the TRUE "Wood Eternal" made by a member of the established and ever-watchful Association is at once identified by its maker and "O.K.'d" by the Association mark. "Buy by the Cypress Arrow."

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CYPRESS

"THE WOOD ETERNAL"



**BUY YOUR CYPRESS
OF YOUR OWN LUMBERMAN
HE HAS IT—OR WILL GET IT**

**INSIST ON GENUINE
"TIDEWATER" CYPRESS.**

**IDENTIFY IT BY THIS TRADE-
MARK IN THE END OF EVERY
BOARD AND ON EVERY BUNDLE**



TRADE MARK REG. U.S. PAT. OFFICE